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# POTTERY · PORCELAIN & GLASS

## DOMESTIC LEADED GLASS AND STAINED GLASS.

By H. Kensington Lloyd.

WHAT theme better cited to create in the psychical enthusiasm of one's nature a rhapsody akin to those inspirations of truth that poets of all times have felt in the waning of the year, when the autumnal tints, so varied, have spoken the rich effulgency of life's truths melted into one?

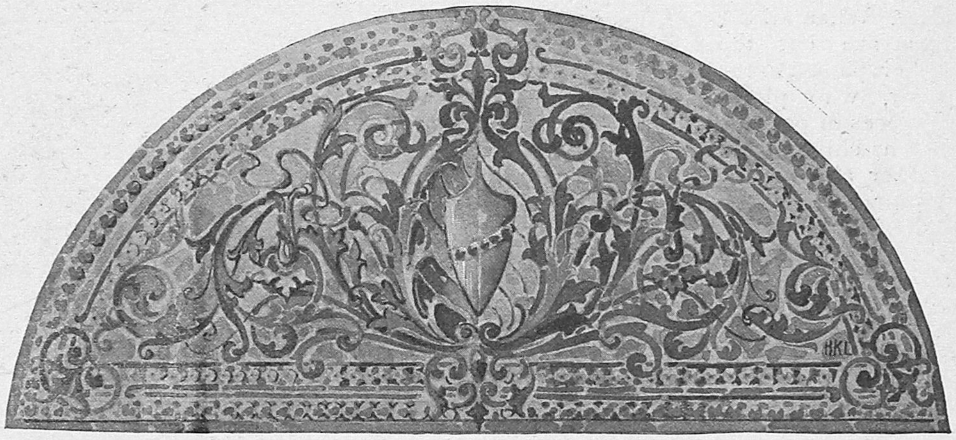
The sunset tips the autumn leaves with russet, double tinted,
As our life's years roll on, reprinted and arranged to one true text;
As though we, but children older grown, have learnt content in the world's school of ultimate charity and love.
The day, the year, the life is drawing to a close ;
The soul sighs rest, the sweet repose of the Eternal.

Such is synonymous to the joy found in the eulogium of praise given the stained glass workers in America to-day, who have so far transcended all efforts made by Europeans in days gone by, and to-day, that it will be interesting to all lovers of the beautiful to note some of the far-reaching possibilities of a material so filled with subtle beauty, and, indeed, one that has become such a potent factor in the beautifying of homes and public buildings in general, in this country. In order to better understand the great achievements already attained by some of the foremost men who have produced masterpieces of art we have only to point to the work of such men as LaFarge, Tiffany, Lathrop, Godwin, Maitland Armstrong and Frederick Wilson, who are highly gifted in their acute knowledge of art and its moral effect on a nation.

To get a clear conception of what opalescent glass is I shall briefly describe it as follows:

Opalescent glass, which comes in both smooth and rippled surfaces, is the conglomerate product of melted metallic oxides. The surfaces are not stained, as in the case of imported art glass, but the colors are all jumbled together in one piece and curdled with a milky semblance. This is done when the various minerals are mixed together in the furnace of the glass maker. Different proportions of mineral sands are put in to get various results, and the success of stained glass, or art glass, depends on the standard of ability that manipulates the material, full of all the rainbow and butterfly colors of nature, with a variation in the greens, russets and browns that might be said to transcend the autumnal glory of the woods.

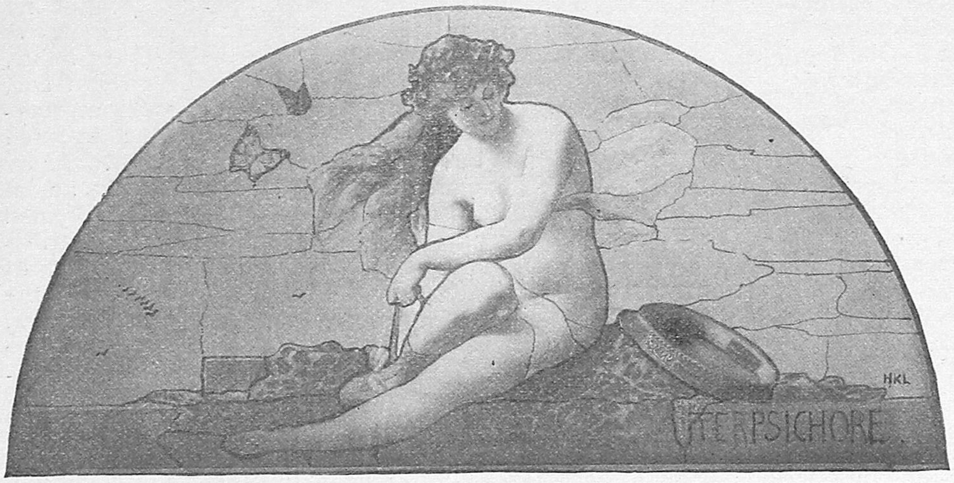
The greatest point in favor of American opalescent glass is its wide range from the first primary colors through the secondary and tertiary colors—the analogies of various densities, and the translucency which gives such wonderful richness to scenic or floral designs, as the light filters through the beautifully-tinted material, that seems almost to impart a lifelike beauty to the mosaic. This, of course, is chiefly applicable in pictorial work, aiming at an elaborate color scheme. The face, hands and feet of a figure window are the only parts painted, and this is done generally on a fleshy-tinted opal glass.



Renaissance Transom. Designed by H. Kensington Lloyd.

From the fact that opalescent glass is capable of such rich tonality and sweet harmonies of color, together with what might be termed its dramatic value, it is easy to see how this process far transcends the flat, conventional frescoes of European glass.

Many of our best artists are awakening to the fact that an unlimited field lies before them in the direction of leaded glass used in such a unique manner to portray, as it were, illuminated oil paintings, in the shape of mosaic, opalescent glass, either in figures, scenic, or ornamental work. We should not forget, however, that proportionately chaste results can be obtained in the simple ornamental sense, where much expense is not necessary—for instance: a Colonial house with simple elliptical Colonial lines in clear crystal glass with lead ornaments is very true and artistic. The Empire, the Adams, or the more elaborate Italian or French Renaissance styles are more sumptuous. These used in the stairway or in library or transom windows, drawn with good taste and skill, both in harmony with the architecture, interior decorations and the various accoutrements of the house, add wonderfully to the decorative ef-



Transom with Figure of Terpsichore. Designed by H. Kensington Lloyd.

fect. We would advise prospective purchasers of leaded art glass as follows:

1. Light tones should be used in inexpensive windows.
2. Beveled plate is flashy and not in good taste.
3. See that every line means something.
4. Jewels should be used sparingly.
5. Do not use too much leaded glass in a house, as it becomes irksome.
6. Consult your architect.

The process of building a window is best described as follows:

When a window is ordered, the original design, generally submitted to a scale size in miniature, is drawn in outline the exact size the window is to be. This large drawing is given to the foreman workman, who is called the cutter. He numbers each part of the drawing, each scroll and mosaic, as the small irregular pieces are called, and then cuts the designs along all the lines, thus separating it into many small pieces. These lines in the drawings show where the pieces of lead are to go which hold the bits of glass together. Then he takes it, piece by piece, and with a diamond point cuts a bit of glass the exact size and shape of each part of the pattern, using different colors of glass for different parts, as indicated by the designer. When all the parts are cut the whole is passed to the glazier, who places the pieces in position much as children put together a dissected map or puzzle, and then lays narrow strips of latteral grooved lead around each piece. Then he takes a tallow candle and rubs it over all the joints or places where the different pieces of lead touch each other, in order that the solder shall stick. He next takes a heavy hot iron and solders all the joints of lead, thus holding the pieces of glass firmly in place. The window is next placed on the cementing bench and an admixture of red lead and putty rubbed into the crevices of lead by means of a strong bristled brush, thus making the work, when the cement is dry, as stiff as a board and water and draught proof. All that remains is the staying and barring, the window then being ready for its frame or casing.

Aquatic Fairies. Window in Stained Glass. Designed by H. Kensington Lloyd.

A metallic copper sash is manufactured by the Henderson Bros. Co., of New York, and Messrs. Flannigan & Biedenweg, of Chicago. This will be found invaluable for door lights or any windows that have to undergo severe concussion.

In conclusion, let me say that, having traveled over the country extensively, and observed closely the advance made in this peculiarly unique branch of American art, I predict one of the grandest futures for the art and craft combined, and only wish that all who admire the beautiful would give their enthusiasm and corroboration to the advance of leaded art glass.

## NOTES ON POTTERY AND GLASS.

ANOTHER illustration of the wonderful variety of uses to which glass may be put is furnished in the report of an invention said to have been recently brought out in Boston. By this process glass is made to represent a highly-polished wood when viewed from the exterior, and when looked at from the interior of the house gives a semi-transparent and very handsome effect. In the veneering process the glass, which may be either plain or ground, is clouded with a liquid dye which is applied with a sponge in such a way as to represent the grain of the wood which it is desired to imitate. After shading has been softened, the grain is made clear and fast by an application of photographer's varnish. The glass is then heated slightly to prevent the shadings from merging, and the various shades of dye required are applied with a syringe. A final coat of photographer's varnish is then added, which increases the brilliancy and protects the dyes.

THE secret of making china, as made by the Chinese, was not disclosed till 1720, when a French Catholic missionary priest discovered it. Father d'Entrecolles, who established a mission in most of the provinces of the Celestial Empire long before any other religious denomination had thought of undertaking missionary work, writing in 1717, mentions the number of furnaces in a single province, that of Feouliang, as having increased from 300 to 3000, and the good priest having learnt from his Chinese converts many particulars, imparted the secret of porcelain manufacture to his countrymen — notably to Father Orry at Paris —and from the information the Chinese missionary sent home, accompanied by specimens and a detailed list of specific instructions, the French laid the foundation of that famous manufactory at Sèvres. The more crude form of porcelain, namely, majolica, had been known, however, to Europeans for quite a couple of centuries before. The first true hard porcelain was, however, made in Saxony in the year 1709, and under the keen personal interest of Augustus II., King of Poland, this manufactory became in a few years famous for its beautiful productions.

THE rapid extension in the use of the electric light has given quite an impetus to the supply of glass globes of special manufacture for incandescent and other lights. A number of glass globes are in the market for this trade, but, in our estimation, there is scope for much improvement. The Holophane glass globes are a new system, invented by M. André Blondel, the French authority on light. These are for use with all classes of light emanating from an intense nucleus. Instead of opal or ground glass, M. Blondel uses perfectly transparent glass, the diffusion and distribution of the rays of light being secured by fine groovings or flutings, scientifically calculated, inside and outside of the globe. These globes are made of transparent crystal glass, on both sides of which series of grooves are cut. The grooves on the inner side are vertical, on the outer side horizontal. The vertical grooves serve to break up the rays of light; the outside horizontal grooves, on the contrary, catch the light, and reflect it where needed. The globes, which are of pressed glass, are now made in France and Belgium, but are not yet made in the United States.